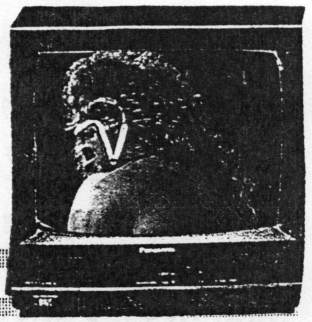
MATWATCH

16 Robin Hood Lane Jackson TN 38305



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MATWATCH SHOPPERS NETWORK

PRO WRESTLING TORCH, SUMMER ANNUAL III, 1990. This is one of the best mid-yearbooks ever and the work which Wade Keller has put into this is tremendous. I don't know if Wade wants a law career or one in journalism but I hope he goes into law because there isn't enough money for the amount of work he's done in this. In particular, you'll enjoy Wade's interviews with nine of the top announcers in wrestling, including some frank remarks by Jim Ross, fond reminiscences by Lance Russell and "strongest comments" from Chris Cruise. It's $10 ($12 overseas) and you can order from P.O. BOX 201844, MINNEAPOLIS MN 55420. Please buy it. Wade needs to get through college without borrowing money from his parents. This is good enough to do it.

FLASHBACK, a new monthly newsletter on the best of television from 1950-70, will debut at the end of this month. If you'd like a sample issue, write FLASHBACK, 16 ROBIN HOOD LANE, JACKSON TN 38305.

CASSETTE WRESTLING NEWS, the regular audio feature of wrestling news and opinions is about to release a 90-minute "best of" tape. Highlights will feature interviews with Billy Travis, Jerry Lawler, Jonnie Stewart and Chris Cruise. Advance orders are $5.00 and it goes up to $6.00 after the tape is released. Write to: JEFF OSBORNE, CWN, P.O. BOX 765, BOONVILLE IN 47601.

RASSLIN' RIOT, the new bulletin "for mature readers only," as it's described, is from former TAPE UPDATE editor Brian Tramel. Brian says RIOT is based on humor and opinion. The premiere issue is free if you tell folks you read about it in MATWATCH. From then on, the subscriptions are $3 for 5 issues. Write to Brian for RIOT at 1806 SELF CIRCLE, APT. B, JONESBORO AR 72401.

RWRB SUSHI has become THE SIMPSONS of wrestling bulletins. Totally irreverent to wrestling and newsletter editors and overall great fun. Order at $1 per issue from JEFF MULLINS, P.O. BOX 36189, SAN JOSE CA 95158.

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Cut the Abuse & Guns

DID I SAY THIS LAST YEAR?

By STEVE BEVERLY
MATWATCH Editor/Publisher

Wrestling's past success has always been, in part, due to its excesses. But I, for one, have seen enough beatings of women, branding irons, 2x4s, baseball bats, plastic bags and branding irons.

---MATWATCH
Oct. 3, 1989

If this seems to be a bit of a recycling project, consider that it will be an ongoing one. I break ranks with even some of my best friends in this industry when I say, as I did more than ten months ago in this space that time has long gone for wrestling to grow up. With the changing mores of society, it has been a popular notion---and probably a commercially-viable one---that when crowds are down, one artifically hypes them with excessive violence, sex or racial storylines. Or bring back the international heel---an act which has made wads of money in previous years.

SPECIAL NOTICE

Because of our recent medical leave, this issue may be arriving one day late. MATWATCH returns to Mon. mailing next week.

But current angles involving women and their utter helplessness without a man indicates how little this industry has progressed in recognizing gains women have made. And wrestling prides itself on, as one promoter has told me, being "about 12 to 18 months after popular entertainment trends start."

Quite frankly, I've seen all the catfights I want to see and all the female valets, wives and ex-wives, sexual innuendo, etc. And I'm not the only one who feels this way. At least 20 women, many successful professionals who happen to like wrestling, have written in the same regard.

Two of the key storylines recently have been from the Memphis and Dallas groups and while they seem to have pumped up crowds in the short term, let's see how they fare over a longer duration.

ITEM I/THE ADAMS-ADAMS FEUD: This angle at least has had the innovation of something never before seen in wrestling, an ex-wife (Jeannie Adams) fighting for revenge against her former husband and his current wife (Toni Adams). But underlying the entire tone is the suggestion that the man is the key ingredient to a woman's livelihood and success. Two women fighting over a man. And the further adventures of Jeannie bringing pictures supposedly supporting Chris' alleged involvement with a third woman---while putting the heat on the male---does little more than lift this above a cheap domestic squabble.

ITEM II/DIRTY WHITE GIRL VS. TESSA: This apparently heats up the crowd in Memphis but I never liked this at all. Since the feud was created, it has been nothing more than a battle to see how many clothes can be unrevealed in match-ending angles. It has its appeal, albeit very narrow. But this is nothing but trash city showing no respect for women. During its course, Tony Anthony and Tom Burton have both decked Tessa, a genuine case for the Battered Women Society, and is a throwback in audience appeal to those who spend their money to go to so-called "hoochee-coochee" shows at county fairs.

(Continued on Page 2)

SHOPPERS NETWORK (Continued)

INDEPENDENT WRESTLING NEWSLETTER is a new publication from MICHAEL RUSH. Mike is doing a bulletin devoted exclusively to the nation's indies. It's $2 a month from 19 NORTON DR., SUITE 1, NORWOOD MA 02062.

PILEDRIVER is the best magazine I've seen from Australia. It's a good perspective from Down Under on both local and U.S. wrestling. Order for $6 in Australian dollars from P.O. BOX 34, GLENHUNTLY, VICTORIA, AUSTRALIA 3163.

HARVEY COBB has a free video list and will also offer a free issue of the latest PRO WRESTLING ENQUIRER. Write to Harvey at 2619 RUFFIN WAY, NORFOLK VA 23504.

WRESTLING RADIO, Ray Whebbe's hour, is back on WTCN-AM (1220) in Stillwater MN Saturdays from 11 a.m. to noon.

SEAN RYAN, editor of a popular bulletin from Alaska, will be in the Portland area from Aug. 26 to Sept. 6 and wants to meet with readers in that area. Call Sean at (907) 474-7604 if you'd like to get together. Sean is also interested in trading for videos. His address: P.O. BOX 84303, FAIRBANKS AK 99708-4303.

JOHN McADAM, 303-5 BROOK VILLAGE RD., NASHUA NH 03062, has a list of more than 100 tapes available. His list costs $1 and includes many early '80s matches and a number from Japan.

(MATWATCH SHOPPERS NETWORK appears periodically in MATWATCH. Send your requests for trades, bulletins, etc., to MATWATCH, 16 ROBIN HOOD LANE, JACKSON TN 38305, and please specify if you have a deadline for selling any merchandise.)

MATWATCH NEWSLINE (901) 664-9246

If you have news or information for any specific week's issue of MATWATCH, please leave it after the recording at the above number. Also, if an issue of MATWATCH is more than seven days later than normal arriving, or if you have questions concerning your subscription, please leave them at the same number. Because of high phone expenses and with more than 800 subscribers, not all calls can be returned.

RATINGS RAP

PRIME TIME SCORES RECORD RATING;

POWER HOUR HIS ALL-TIME HIGH

For the first time since the USA Cable Network has been in more than 30 million homes, PRIME TIME WRESTLING topped a 4 rating in reaching a record number of viewers Aug. 6. The huge rating kept PRIME TIME on top of the weekly cable ratings race for a seventh consecutive week.

PRIME TIME posted a 4.1 rating and 6.8 share, which topped the 4.0 last August when Roddy Piper destroyed THE BOBBY HEENAN SHOW set and a 3.9 June 8, 1989. The program was seen in 2.17 million homes during its two hours, making it the second most-watched episode of a weekly wrestling series (just behind the 4.4 rating for an NWA MAIN EVENT edition in February). It was only the fourth weekly series episode ever to top the two million homes mark.

Any other week, the NWA POWER HOUR would have been in a celebratory situation. PH scored a 3.2 rating and 6.4 share in its final Sunday night at 7:05 p.m. airing, an all-time high for the program. PH was seen in 1.79 million homes and increased the lead-in for NWA MAIN EVENT by 33%.

WORLD CHAMPIONSHIP WRESTLING held onto its 2.7 average during the Ole Anderson era, coupling that rating with a 6.7 share.

Syndication rankings were not available for the week.

CABLE

Week Ending Aug. 6	Rating	Share	Total Homes
WWF PRIME TIME WRESTLING (USA 8/6)	4.1	6.8	2.17 million
NWA POWER HOUR (TBS 8/5)	3.2	6.4	1.79 million
NWA WORLD CHAMPIONSHIP (TBS 8/4)	2.7	6.7	1.51 million
WWF ALL-AMERICAN (USA 8/5)	2.7	8.0	1.45 million
NWA MAIN EVENT (TBS 8/5)	2.4	5.5	1.34 million
NWA MAIN EVENT [Replay] (TBS 8/4)	1.0	9.6	560,000

DID I SAY. . . . ? (Continued from Page 1)

There are those who argue WOMAN was the quintessential blow for equality---"buying" the Horsemen. Icksnay. Nancy Sullivan was strictly there for windowdressing and did nothing (through no fault of her own) to lift the cause.

Equally disturbing was the recent effort of Sgt. Slaughter (detailed last week) to be "put over" as a monster heel by pointing a weapon at the screen and threatening other wrestlers and fans with it.

That one was right on the same cellar level as the Ric Flair-booked attempt to have himself suffocated by Terry Funk with a plastic bag last year. I lost two subscribers when I criticized that and responded to their letters supporting the angle, suggesting I missed the point that the NWA had succeeded in getting Funk over as a major heel and that was all that mattered.

Wrestling is enough of a dichottomy between violence and entertainment for a gun to be used at any time. Just like Tony Schiavone's comment of two weeks ago on WORLD WIDE WRESTLING that The Four Horsemen were "at times nothing more than a street gang," a view I have consistently shared, the use of a gun on any wrestling program only fuels, in my view, that element of the audience which believes sadistic violence is an answer to one's problems.

Yes, the confrontations, the good vs. evil and the soap opera storylines will bring into play male-female disputes, violent confrontations and creative excesses. But I also believe it is time for wrestling to grow up. I would like to see some promotion develop, nurture and bring to the forefront a female character which is not strictly subservient to a male. The LPWA, while with its own flaws, comes closer to treating female competitors with singular respect (Linda Street aside) than any group to date. Isn't it time we realized women can achieve without being dependent on a male?

As for the guns, get them off---NOW! The NWA learned a harsh lesson with the plastic bag and apologized for it in one week. Isn't it time Vince McMahon did the same for once in his life?

TV TEMPO

GLOSSARY: YOU ASKED FOR IT

In recent months, many MATWATCHers have asked us for a glossary of television terms to explain certain elements of the television which are often referred to inside this and other publications. With us taking a doctor-ordered week in a north Georgia hideaway to recover from exhaustion, we're using TV TEMPO for this. We did this about 18 months ago but so many new subscribers have joined us, we felt it was a good time to repeat it. We'll resume our TV TEMPO show results and LINES OF THE WEEK next week when we're hopefully rested.

RATING: The percentage of all television homes in the U.S. watching a particular show. For network TV, one rating point currently equals 927,000 homes (each home adds up to an estimated 2.4 viewers). If a show, wrestling or otherwise, draws 9.27 million homes (a la NBC's SATURDAY NIGHT'S MAIN EVENT), that means the program has scored a 10 rating. For cable, the figures differ, according to the number of homes each network has available. For example: TBS is seen in 54.5 million homes and USA in 52.8 million. So, one rating point equals 545,000 homes on TBS and 528,000 homes on USA.

SHARE: The percentage watching of all television homes with sets turned on at a given time. If, for example, 50 million homes have TV sets turned on in the U.S. at a given hour and a program at that hour draws 5 million homes, that show has scored a 10 (percent) share of the audience. NOTE: The share will always be larger than the rating.

UNIVERSE: Total number of television homes in which a network is available. ESPN (with 61.2 million homes) has the largest on cable. As stated earlier, the big 3 networks are available in 92.7 million homes (that figure will probably increase when statistics are refigured this fall).

NIELSEN: The primary rating service company in the U.S. The A.C. Nielsen Company provides the weekly ratings for the major networks and for syndicated programs. Another service, Arbitron, along with Nielsen, surveys local markets but does not offer weekly national ratings.

SWEEPS: A four-week period (four times per year: November, February, May and July) during which all of the 220 local TV markets are surveyed by Nielsen and Arbitron for program audiences. This is why during these months many wrestling shows attempt to schedule more competitive calibre matches. The local ratings during each sweep determine how much money a station can sell its advertising for in various time periods until the next sweep. February is the most lucrative sweep because colder weather ensures more people staying indoors to watch TV. July is the least emphasized.

MARKET: Counties making up a television station's primary viewing area. While you may be watching a station from St. Louis, that station is actually part of a number of counties comprising the St. Louis market, not just the city of St. Louis. The larger the market, the higher prices a station can charge for ads. A 30-second commercial costs much more in St. Louis than in Montgomery. Stations in the top 50 markets of the U.S. cover 69% of the viewers in the nation.

METERED MARKETS: In a majority of the top 25 markets in the U.S., the Nielsen company places a computer-like machine called a "people meter" on a representative sample of sets. In these markets, ratings (including the age and sex of those watcing) are reported daily into a master computer to provide "overnight" ratings. Shows which rate poorly in metered markets are subject to quicker cancellation than in cities where the ratings are only surveyed every three months.

DIARIES: The primary method for determining ratings in 90 per cent of U.S. TV markets. Example: in a market such as Columbus GA, the Nielsen company will scientifically select approximately 400 homes to participate during a "sweep" and will pay each surveyed home a nominal fee. People in each home are expected to fill out a written diary of their complete viewing, including number, age, sex, name of show, channel watched (and if guests are visiting to watch) for one week. Nielsen would rotate the diaries in a different 100 homes every week of the "sweep" month to total the 400. This is why if a show, such as USWA WRESTLING, does poorly in Columbus, it is subject to being canceled there, while it could remain on the air in many other markets.

SYNDICATION: The method by which non-network and non-cable programs are distributed. In this method, programs are sold to stations market-by-market. For the major promotions, Titan Sports handles its own syndication of the WWF, Turner Program Services sells NWA shows and Andrews Entertainment syndicates USWA.

CLEARANCES: The number of stations on which a program airs. Currently, the WWF claims 250 stations (in more than 200 markets) for its shows, the NWA 173 and USWA 104.

COVERAGE (or PCT. U.S.): You often see this term in our syndication section of RATINGS RAP. This means the percentage of television homes in which a package of syndicated shows can be seen in the U.S. What's confusing is the WWF's 250 stations cover 97% of the U.S. while the NWA only has 173 and yet covers 94%. Why? Because in many more cities than the NWA, the WWF has its programs on more than one station, so that doesn't necessarily increase the WWF's "coverage." A program of any kind generally has to reach coverage of 70 per cent of the U.S. to attract national advertisers. The USWA's 104 stations still reach 81% of the nation.

CUMULATIVE RATINGS: This differs from the cable ratings we give you which measures the actual rating, share and total homes of each individual program. In syndication, the WWF, NWA and USWA actually "package" their programs as a group and add up the ratings to come up with a cumulative total (last week, it was 9.0 for the WWF and 6.7 for the NWA). That doesn't mean every syndicated show for the WWF scored a 9.0 rating last week. Most weeks, in syndication, you can divide the two promotions' ratings by five to get the "average" rating for each show (though SUPERSTARS OF WRESTLING usually averages a 2.8 rating nationally and SPOTLIGHT would be the WWF's lowest-rated production).

COMPENSATION: In some markets (though the WWF steadfastly denies this), promotions will pay stations to get a show on the air (in network TV, ABC, CBS and NBC pay their local affiliates a "compensation" fee to carry all of their network programs). Compensation varies according to market size. In the Jim Crockett days of the NWA, Crockett was paying WPIX in New York at least $7,000 per week to carry his show, New York being the most critical market for national ad sales.

GLOSSARY (Continued from Page 3)

BUY-RATE: The percentage of available pay-cable homes which purchase a pay-per-view show. If SUMMER SLAM, for example, is available in 14 million homes and 700,000 homes pay the subscription fee, the show is said to do a 5 percent buy-rate. The term UNIVERSE also applies here to the total number of pay-cable homes available. As this number grows larger, buy-rate percentages will likely grow smaller.

Now, let's shift gears to some production and personnel terms you often read or hear on various wrestling shows:

EXECUTIVE PRODUCER: The person who is actually the boss of the company producing a television show. Jim Herd is listed as the NWA's executive producer as is Vince McMahon for the WWF. In some forms of entertainment, it is the person putting up the money for the show who is E.P.

PRODUCER: The overall supervisor for the visual concept, staging and creative direction of a wrestling program. Until the contemporary days of TV wrestling, the booker was typically the "producer" (Dusty Rhodes always took a producer's credit as VIRGIL RUNNELS). Now, the booker fills more of a role as would the head writer of an entertainment show and more TV-oriented people "produce" the shows. Bruce Prichard (Brother Love) generally handles this for the WWF (though you can bet Vince does his share of this) and, though Ole Anderson has exercised a more active producing role in the NWA than any previous booker, Jim Ross (TBS) and Tony Schiavone (NWA syndication) handle most of the TV "producing." An example: while McMahon and Pat Patterson came up with the creative idea of the Hulk Hogan-Elizabeth-Randy Savage angle at the 1989 MAIN EVENT, it was Prichard as producer who staged the camera following Hogan down the hall as Elizabeth was rolled into the first aid station on the stretcher.

DIRECTOR: The person who calls what shots are taken on the air and who, overall, supervises technical aspects, such as arena lighting, audio, cameras, instant replays, etc. Kerwin Silfies (WWF) and Keith Mitchell (NWA) are considered the two best in the business, though Joel Watts was rated the best young director in TV wrestling during his UWF days. The director must be clued into any and all special angles, finishes and special occurrences well in advance of a TV show; otherwise, key shots will be missed. Example: remember the RAGIN' CAJUN CLASH finish between Steamboat and Flair when after Ricky's win, an isolated camera shot showed Flair's leg over the ropes on the 3-count out of the ref's view? It was a beautiful post-match angle. But that was by design. Director Tommy Edwards was ordered not to move his camera operator from that corner of the ring for the final fall by Jim Herd. Why? Edwards was notorious for missing key shots.

TECHNICAL DIRECTOR: The person who actually pushes the buttons that allows you to see what you see on a TV show. A director may call for a closeup from "camera two." He'll say something like, "Ready, closeup on two." When he's satisfied with the closeup on his monitor, he'll tell the technical director, "Take two." The T.D. then punches up camera two.

CHROMA KEY: A technical process (one called a "matte" is similar) by which someone can stand in front of a blank wall while a different scene is electronically "keyed" or "matted" in behind them. Except for SATURDAY NIGHT'S MAIN EVENT, those openings which show McMahon and Jesse Ventura appearing to rise over the crowd are all done in a studio. Only on SNME do Vince & Jesse do live intros. At the WWF studio in Connecticut, Vince and Jesse stand in front of what is likely a blue wall (you can actually use most any color but blue is most often the standard) and the crowd shots are keyed in. Ross does the same on the TBS shows but the shots do not look technically as good, for some reason. The best shots in this process I've ever seen are the recent ones where Vince and Jesse appear to be sitting in the crowd with headsets on, watching monitors. That's all done in a studio, too, folks. J & V aren't really at the arena. The same process is used in almost every market in the U.S. now by your local weatherman. His maps are on a computer or on tape and he points to a blank wall to emphasize a cold front or a low pressure system as he sees the maps on a monitor off to the side. I know. I do it often at WBBJ-TV.

VOICEOVER: Process by which announcers go into a studio and narrate over a match which has been taped earlier with the natural crowd audio. The WWF and NWA have perfected it to the point that it has the feeling of the announcers being there "live," though I contend some commentators do not demonstrate the same intensity in a studio voiceover as they do when they're in the midst of the live crowd noise.

SWEETENING: Method of "mixing" in audio from other sources to a program. The WWF often does this when it airs a match with little crowd enthusiasm, "sweetening" it with hotter crowd noise from a previous match. Comedy shows not shot before a live audience have done this for years by use of a "laugh track" machine. Go back and watch several I LOVE LUCY episodes and see if you don't hear a woman yell, "Uh oh," as Lucy is about to get into a predicament. That woman was Lucille Ball's mother. She did it at the first filming and the producers liked it so much, they saved it and used it often as "sweetening."

BUMP or BUMPER: Short, 10-15 second segment which serves as a transition from one portion of a program to a commercial. The WWF uses most of its on PRIME TIME and ALL-AMERICAN and the NWA in syndication (it's begun using its TBS bumps now to plug the 900 number and WRESTLING WRAPUP). It usually consists of a graphic saying COMING UP NEXT... or STILL AHEAD..., and telling you the next star or match to be featured with a short musical jingle accompanying. News programs do this all the time to promote its upcoming segments.

TEASE: Similar to a bump, but either a verbal or visual line designed to attract you to staying tuned, such as when Ross says, "When we come back, we'll hear what Nature Boy Ric Flair says about the attack on Lex Luger." That's a tease.

DIGITAL EFFECTS: This is one of the major developments in technology in the last decade. These are the visual processes which allow a director to bend, freeze-frame, squeeze, flip or spin a video picture. Example: remember the DYNAMIC DUDES "Don't Worry, Be Happy" video last year when the picture spun into a bouncing ball? That's a digital effect.

POST-PRODUCTION: The most revolutionary process in television wrestling, which McMahon initiated, Bill Watts' UWF equalled and the NWA finally got into the ball game when Ted Turner bought the promotion. Until McMahon developed his

(Continued on Page 6)

SNOWMAN TO SURRENDER: Snowman was to have surrendered the USWA belt last Saturday. He has suffered a possible fractured leg and is out for 2-3 months. A tourney will choose a new champ, probably in Memphis, with Eddie Gilbert big fave.

OTHER MEMPHIS NEWS: Scott Braddock is also injured, having missed a number of dates the last week. And last Tuesday in a faces vs. heels softball game in Millington TN, the Memphis "good guys," headed by Jerry Lawler, won 10-9.

RUSSEN ANSWERS: We received a letter from IWA chief Rob Russen last week challenging our report that his promotion is being cancelled from SPORTS CHANNEL AMERICA, saying that negotiation will not be held until early September. We do defer to Mr. Russen that his final telecast of his 13-week contract will be in mid-September, not August as reported.

FOLLOWING UP: However, our info had been that a DECISION has been made in August to drop IWA from SCA. We will stand by the 3 key sources who told us so. One source close to SCA, who asked not to be named, says the cable network is already looking at alternative wrestling shows.

UNC GONE BAD: Following up on Page 2, Uncle Ivan teamed with Butch Reed vs. Rock & Roll Express in the topliner in Raleigh last Thursday. With the Soviets joining with us in the Kuwait crisis and the cold war over, you'd think a Middle Eastern heel would make more sense.

CLASH DEBUTS: If you look at the CLASH OF THE CHAMPIONS XII: MOUNTAIN MADNESS card, you see as many as nine new performers on it. Overall, it reminds me (Tommy Rich-Bill Irwin, Nasty Boys-New Fantastics, Steiners-Maximum Overdrive) of the one George Scott-produced CLASH in Cleveland in which Jack Victory wrestled three times in different identities. Flair-Luger and Orndorff-Hansen will be good but I don't consider a lot of these CLASH-quality matches. Late word is Terry Taylor may sub for one of the Fantastics.

OF COURSE: You must remember, that February 1989 CLASH did pull a 4.5 rating, much better than many of us expected. It did offer a couple of hot angles.

ONE LAST NOTE: Jim Ross introduced several new characters at once on his GUTS AND GLORY special in June 1989. He unfairly took some heat for the low rating of that CLASH and some said he threw too much at once at the audience. With so many of these MOUNTAIN perofrmers (Nasties, the ladies, etc.) in for one-shots, I wonder if the current booker faces the same heat if the ratings aren't up to par next month.

AND WHILE WE'RE AT IT: My hat is off to Wade Keller of PRO WRESTLING TORCH for his candid interview with Ross in his summer annual. Ross had a lot of guts to give that interview and my info, though I may be accused by a certain individual of being unprofessional for saying this, is that certain NWA parties are not happy with Jim for being quoted in TORCH.

ANOTHER UNIFICATION: Steve Keirn beat Robert Fuller last Thursday in Tampa to win Fuller's North American title (I have NO idea where Fuller won that belt) as well as retain his Florida gold. In a North American tag title match, the Nasty Boys won by DQ over Lou Perez & Joe Gomez.

MATWATCHING

UPCOMING IN DALLAS: One of the next bits you'll see on KTVT and USWA syndication is when Jeannie Adams comes out with photos and claims that Chris Adams has fathered a child by a woman other than his current wife. As part of the angle, Toni gets very miffed at Chris. This isn't as tasteless as that Robert Fuller-planned angle for Linda Street to "lose a baby" in CWF that never transpired last year but it's pushing things to the brink.

COUNTING KERRY: Titan folks were quite disappointed Kerry Von Erich didn't lift them to a big house at Reunion Arena on Aug. 3 but Kerry wasn't exactly packing them in the Sportatorium, so few of us are surprised.

BUT IN ATLANTA: Kerry did get a warm welcome (a lot of Atlanta wrestling fans follow the non-NWA promotions on Boni Blackstone's SUPERSTARS marathon every Saturday night) at the Omni Aug. 5, a show which drew 3,500, up from the last Atlanta Titan show.

THEY LOVE TONY: Other than The Ultimate Warrior, the biggest pop in Atlanta, however, went to Tony Atlas, in his first weekend back with the WWF. Tony was a big favorite in the Peach State in the early '80s and since ICW is not shown until 2 a.m. in Atlanta, his heel exploits were not known to as many locals. Tony is very much a face in Titan.

IN COLUMBUS: After the surging crowd in Columbus GA two weeks ago, NWA returns in September with Sting-Flair and Rich-Hansen tops. I'm still convinced this a town which can be recultivated and Chip Burnham's doing a good job with it.

NETWORKING: Jon Gallagher of WRESTLING FORUM on THE LARRY KATZ SHOW last week and John Arezzi's FANS FANTASY WEEKEND appears to be headed for a major success.

IT'S COMING: There will be a big announcement coming, likely in the next week to ten days about the new attempt at a major promotion and if it all comes together, it will both surprise a lot of people, make a number of folks laugh, a number skeptical and may well be crazy enough to contend. A major development, which lacked a signed contract as of midweek, has almost ensured this group's launch.

A REAL COMER: If he works at it subtly and works at being himself, young Sam Lowe has a real future in wrestling, particularly if he stays under Eddie Gilbert's tutelage. He's getting started in a good training circuit in Memphis and he impresses me as one who asks a lot of questions and who wants to work hard to achieve. Watch him in the next months.

ANOTHER ONE TO WATCH: Craig Johnson. I become more and more impressed with his announcing every week on USWA. If he can work at varying his occasional too consistent "up" inflection, he has a real future. Plus, this guy has solid credentials. He's worked as a play-by-play man for a number of indoor sports, including MISL soccer. He's a fresh face we've been needing and he's a genuine fan. Plus, the Dallas folks like his sincerity at the Sportatorium.

MANY, MANY THANKS: For all the concern, phone calls and cards concerning our recent illness. I hope we're on track to recovery and your prayers and kindnesses are appreciated.

GLOSSARY (Continued from Page 4)

production facility in Connecticut (NBC used it to audition Bill Walsh for AFC football), virtually every TV wrestling show was either produced live or taped as if it were live.

Post-production allows a company to shoot segments of a program in any order it wishes and re-assemble them later in a production studio. That's what TV people talk about when they say they're "going to post."

In the 1960s, TV variety shows were the first to do some form of post-production. Networks would tape both the show's dress rehearsal and the later actual performance and choose the best segments from each and edit or "post-produce" them into a finished hour.

But the first programs to truly take advantage of post-production as we now know it were ROWAN AND MARTIN'S LAUGH-IN and HEE HAW. Since HEE HAW is still on the air, I'll cite that as the example. The producers would shoot all the corn-field segments at one time, they'd shoot all of Roy Clark's songs at one time, then they'd shoot all of Grandpa Jones' "hey Grandpa, what's for supper?" segments at one time. All of the segments were indexed on computer. Then, the produ-cers would assemble the segments into a completed program. The performers never knew what the start-to-finish show would look like until they saw it on the air.

If you've never been to a TV wrestling taping, the same concept is followed today by both the WWF and NWA. Every three weeks, the WWF will tape approximately 25 matches in no precise order each on Monday and Tuesday nights with no live commentators present. Four two-person camera crews tape all the necessary interviews for the next three weeks. Three Brother Love segments will be taped and perhaps a couple of matches to be used as PRIME TIME WRESTLING main events. Then, Prichard, Silfies and the production teams will "post-edit" the matches and interviews in the desired order in the Connecticut studio for the next three weeks' output of SUPERSTARS and CHALLENGE. Vince and Jesse come in one day every three weeks to voice their commentary. Sean Mooney may spend two or three days voicing a month's worth of output from the WWF Events Center. Mooney never sees the interviews he leads into until they hit the air. For PRIME TIME, Goril-la Monsoon and Bobby Heenan will spend a full day in the stu-dio taping their intros for approximately four weeks' worth of shows. But they don't sit there and watch the full two hours of matches and segments. They can cut virtually all of their intros in 45 minutes.

The NWA has perhaps a tougher production chore but does it in less sophisticated fashion: why? It produces more hours of television per week (because of the need to edit an exclu-sive show for WPIX in New York, the soon-to-debut WGN show in Chicago and an overseas version of the POWER HOUR) than the WWF and fewer people to do it.

TBS does not employ as many field camera crews to handle interviews and most of the TBS and syndicated matches are called live at the arenas by the announcers, though the show opens are now usually done later in a studio. But every Mon-day night in north Georgia, the NWA will tape 16-19 matches (depending on if WCW is two hours), though usually in the or-der they will be shown on the respective shows and Mitchell and Craig Leathers face the monumental task of post-producing these into programs ready for air 11-to-13 days later. Ross and wrestlers will cut interviews in the Atlanta studio most Mondays and Lance Russell and Tony Schiavone will do their WRAPUP and WCW THIS WEEK segments. But TBS tapes weekly as opposed to the every three weeks sessions for the WWF.

USWA probably comes as close to any other promotion to true post-production, though most of its post work is to insert interviews and recap segments. The rest is still done on tape as if it were a live show. Mario Savoldi's ICW has begun to employ a PRIME TIME-like format which involves limi-ted post-production work.

Joe Pedicino also does limited post work on his PRO WREST-LING '90, though with far less sophisticated facilities at WVEU-TV in Atlanta. He tapes four weeks worth of GEORGIA ALL-STAR matches, then assembles those, an international match and a mat classic in the studio every Thursday night. But PW'90 does not match the monster post-production sessions of Joe's old PRO WRESTLING THIS WEEK. He and his production team would watch tapes from all over the nation on Monday, select the best for air on a Tuesday taping. Joe and Gordon Solie would spend from 2 to 3:15 in a studio recording all of their intros, then while Gordon flew back to Tampa, Joe would sit up until 4 a.m. ("I even saw the sun rise a few times," Pedicino once said), with director Ken LaMorta and edit in approximately 11 three-minute segments of matches and key interviews in time to make a Thursday morning satellite feed.

When MATWATCH began in July 1988, we set out to be the alternative wrestling bulletin concentrating on the TV side of wrestling. At times, we have drifted to cover more breaking news. But TV is still our bread and butter. There are more terms and aspects of television coverage which we could discuss. If you have questions or are interested in this as a regular segment, let us know. Write your questions to us at: MATWATCH, 16 ROBIN HOOD LANE, JACKSON TN 38305.

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